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adjective" (p. 9); "Unlike English, the verb *essere* builds its own compounds" (p. 68).

The book is virtually free from actual misstatements, except in its treatment of pronunciation. Open *e* is said to have the sound of *a* in *care* and open *o* the sound of *o* in *come*; it is implied that intervocalic *s* is always voiced; *casa* is given as affording an example of the voiced *s*; and the voiced *z* is said to be like the English *z* in *zone*.

The only serious omission I have noted is that resulting from the treatment of *che* only as object (p. 59): nothing is said of its use, or that of *che cosa*, as a subject form.

The order of tenses followed in the presentation of verbs is particularly unfortunate: present indicative, present subjunctive, imperfect indicative, future, conditional, preterit, imperfect subjunctive, imperative. This scheme is hard to remember, and regards neither the formal nor the syntactical relations of the several tenses.

The composition exercises are very good,—fresh, sensible, varied, even interesting. Great care is taken, by references and notes, to ensure their translation into idiomatic Italian. Some of them, however, are so full of minute peculiarities which have to be provided for by specific annotation that the main grammatical point at issue is obscured.

The model sentences in Italian constitute the best feature of the book. They too are fresh and interesting, and afford admirable specimens of the living language. They deal, in a simple, idiomatic way, with a great variety of topics,—college doings, social and commercial life, travel, literature, and history. One has the same sort of pleasure in reading them that one gets from the crisp phrasing of good Italian conversation. They suffice to make the book valuable even for those teachers of Italian who may prefer some other grammar for classroom use.

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THEODOR FONTANE: *Grete Minde*. Edited with Introduction and Notes by HARVEY W. THAYER. New York: Henry Holt and Company, 1911. xxxi and 184 pp.

The publication of one of Fontane's short stories, *Grete Minde*, will be greeted with much satisfaction by instructors of German. As far as known to the present writer, only one of this author's longer novels, *Vor dem Sturm*, has been edited for use in the class-room in this country, and that in a much abridged and cut-up shape.

Fontane's short stories, as the editor observes in the preface to his edition of *Grete Minde*, "are comparatively simple in style, but at the same time characterized by depth and power." The fact that Fontane's style may appear rather sober, at times, as *e. g.*, in the description of the final catastrophe in *Grete Minde*, and of the events immediately preceding it, does not detract from the effectiveness of the story. Rather, it imparts to the tale the quaint charm of the chronicle style of a past age, and is in keeping with the statement on the title-page *Nach einer altmärkischen Chronik*.

Fontane does, to be sure, lack the passion of K. F. Meyer, but he is also without the sentimentalism of Storm, and an agreeable and virile realism pervades his works. We accordingly find in his novels truthful and instructive descriptions of the life and customs of various classes of people, especially those of his native country of Brandenburg and Prussia. Thus *Grete Minde* presents a picture of the life in a small town of the Altmark at the beginning of the seventeenth century, at a period when, on the eve of the Great War, the religious questions were yet uppermost in the minds of the people. Other interesting chapters are concerned with the puppet-players, the Mayday-festival, and the life in the Arendsee Damenstift. The editor has acquitted himself of his task in an excellent manner, he has even spent some time in Tangermünde and neighboring towns, whereby his historical and topographical notes have gained in value and interest.

The Introduction contains a condensed account of the author's life and works, a brief history of the Mark Brandenburg, and an exposition of the real and legendary stories of Grete Minde, together

with a bibliography of works of Fontane as well as on Tangermünde and Grete Minde in particular.

The notes bear witness to the editor's carefulness and thoroughness. Perhaps his endeavor to limit their number may explain the omission of notes on a few somewhat difficult words and passages. Thus, the plural *Ratmannen*, p. 17, l. 7, might call for some comment on the plural *Mannen*. Other passages which seem to require some explanation are: *frägst*, p. 29, l. 28; *den andern Vormittag*, p. 31, l. 22; *bist du zur Kirch*, p. 31, l. 9. In this connection, the reviewer would call attention to a few similar phrases as *die Sonne ist unter*, p. 64, l. 21, and *der Mond war eben unter*, p. 93, l. 8, above all, however, to some strange peculiarities in Regine's speech, such as *mein süß Gretel*, and the frequent omission of the final *e* in such words as *bracht*, *konnt*, *sollt*, *hab*, *Gret*, *Kirch*, *hör*, etc. Does Regine's speech point to Southern German origin, or should we consider this a perhaps unconscious introduction of Southern German provincialisms by the author? In the note to p. 31, l. 10, relating to the Latin genitive of Dr Luther, *Dr Lutheri*, it would be well if the accent were indicated, in view of the different accent in the adjective *lutherisch*. The passage *zu der ich mich alles besten versehen habe*, p. 38, l. 9, will appear rather difficult to most students; one would wish also for some comment on *verwunschen*, p. 74, l. 4 and p. 94, l. 11, *um deshalb*, p. 78, ll. 17 and 18. In the note to *Holstentor*, p. 110, l. 21, a brief statement of the fact that this famous gate is on the North side of Lübeck and signifies *Tor der Holsten*, *Holsteinisches Tor*, would be welcome. Other words requiring some comment are, *absonderer*, p. 102, l. 23; *obwohlen*, p. 107, l. 2; *Junferchen*, p. 107, l. 7. The mere translation of *Michaelismarkt* without explaining the word *Michaelis* or dating it seems rather insufficient (note to p. 104, l. 5).

In reference to *König von Ungarn und Polen*, p. 16, l. 12, the editor suggests that the mention of such a potentate is merely the herald's boastful advertisement because the Roman Emperor was also King of Hungary. It is true, there was no King of Hungary and Poland combined, but Mathias was King of Hungary before he became Emperor in 1612, Ferdinand was also King of

Hungary from 1618, and his son Ferdinand was King of Hungary from 1625-1637, in which latter year he became Emperor. The herald may mean the King of Hungary and the King of Poland.

The rendering of *Koppelpferde*, p. 72, l. 22, as 'horses tethered for grazing' does not appear to be correct. In northern Germany, *Koppel* signifies 'enclosed pasture, common,' and *Koppelpferde*, 'horses in the enclosed pasture.'

The note to *getan*, p. 80, l. 22, states that *hatte* should be supplied, but the context shows that *hätte* is the only possible auxiliary to be supplied since the arrival of Peter Guntz prevented any further confidential conversation between Gigas and Grete.

The translation of *die hohen Nachtfetzen*, p. 82, l. 16, by 'evening primroses' does not seem to be appropriate. More probably the flowers referred to are those better known in Germany by the name *Königsferzen*, English *mullein*, also called 'torch-weed,' 'high taper.' Their straight and tall flower-stalks answer the description far better than the evening primrose which, according to the encyclopedias, came to Germany from America and could hardly be a common weed in Germany at this remote time. The name *Nachtfetze* is also used for *Königsferze*, according to Heyne, *Deutsches Wörterbuch*, sub voce *Königsferze*, and Kürschner, *Universal-Lexicon*, sub voce *Verbascum*.

Nazerl and *Nazi*, p. 107, ll. 17-18, are diminutives of *Ignaz*, not of *Nathanael*. A Southern German with the name *Nathanael* would be considered quite a curiosity. Compare the *Life of Peter Rosegger* by Hermine and Hugo Moebius, pp. 22 and 23, where mention is made of *Meister Ignaz Orthofer*, der *Naß*, Rosegger's teacher of the sartorial art, and Rosegger's story *Robinson in der Schneiderkeuschen*, in which figures der *Naß*, sein *Meister*, sein *Namenspatron* der *heilige Ignazius*.

In the old drinking-song quoted on p. 108, l. 14 and the following *hölz'ns* = *hölzins*, modern German *hölzernes*; *hab* in the first line was originally *han* riming with *an* in the third.

For American readers not acquainted with the vagaries of thatched roofs, it might be well to add in the note to p. 116, l. 13 that the cottage spoken

of there must have had a thatched roof—else the house-leek could not have grown on its roof. Span'ſche has occurred on p. 7, l. 25, where the note to p. 118, l. 16 should have been placed. P. 122, ll. 15–16, a short explanation of the meaning of Ulmer and Basler would not be amiss.

The translation of the phrase *den Torplatz dahinter*, p. 130, l. 15, by 'the open space inside the gate' does not sound correct. Is it not rather the open space *behind* the gate? There usually was an open space between the gate and the city walls on one side and the houses of the city on the other side. P. 136, l. 25: A reference to a previous note on *ſo* = *wenn* seems advisable.

The number of misprints in this edition of *Grete Minde* is very small. Only the following have come to the reviewer's notice: P. 13, l. 4, read *Spiegel* instead of *Spiegeln*. A dative plural is impossible in this phrase. Compare also Fontane, *Gesammelte Romane und Erzählungen*, Vol. v, p. 307, published by Deutsches Verlagshaus, Berlin. P. 27, l. 27: The text has *Carmelite-rinnen*, while the note spells correctly *Karmelitergeiſt*. P. 38, l. 12, read in *Euerer Hand* instead of in *Euer Hand*. P. 158, in the note to p. 18, ll. 4–5, read *unerachtet* instead of *unerachtet*, in second line of note.

As regards the spelling, the most recently adopted rules have been applied to the German text, except in a few instances. Thus, the short forms *all* and *ſoldſ* are given an apostrophe which not only violates the present rule, but has no foundation in the origin of these forms as nothing is omitted in them. Therefore, p. 65, l. 19, *all' die Blumen* should be *all die Blumen*, and p. 105, l. 23, *Soldſ' Sprüchſel* should be *Soldſ Sprüchſel*. P. 67, l. 10 read *aufgährenden* instead of *aufgährenden*. P. 17, l. 20, divide *ſlan-drifſchen* instead of *ſland-rifſchen*, and p. 143, l. 15 *nied-orig* instead of *nied-rig*.

The High German renderings of the Low German passages on pp. 103, 126, and 127 are in the main correct. The present reviewer wishes to suggest, however, that *all* in l. 8 of p. 103 more likely means *ſchon*, hence *doa finnt ſe* *all* should be rendered by *da find ſie ſchon*; this seems to agree far better with the context, since the coming of the puppet-players is an eagerly expected event in Arendsee, but their number is not known

to the speaker. Furthermore, the omission of *alles* in the High German passage at the bottom of p. 103 is unfortunate; the sentence should be *was man nicht alles erlebt* in order to have the right ring. One might even wish that *erleben tut* = *erlebt* would be inserted instead of merely *erlebt* to enable the student to see the connection between *deiht* and English 'does.' P. 126, footnote 3, *Die wird es* would be more idiomatic than *Die wird es werden*, for the Low German *De wahrſ et*, l. 15. P. 126, l. 20, one may say just as well *die ſagt immer* for *de ſeggt ümmer*. Add *ſchon* after *nun* in the High German passage corresponding to the Low German on p. 127, l. 14. The substitution of *Kleine* for *Deern* on pp. 126 and 128 may also be questioned. Why not say *Mädchen*, which is the natural equivalent of *Deern*?

In conclusion, it may be stated once more that the present writer considers this edition of *Grete Minde* a welcome addition to the more advanced German reading-texts; in the first place, because the story is most interesting to the student as recent use in the class-room has shown; and in the second place, because this edition is of such uniform excellence. It is indeed a credit to both editor and publishers.

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Spanish Ballads (Romances escogidos), edited with introduction, notes and vocabulary by S. GRISWOLD MORLEY. New York: Henry Holt & Co., 1911. 16mo., xlx + 226 pp.

As a textbook for advanced college classes and as a guide for the maturer student of Spanish literature, the book in review is a model of scholarly editing. The editor shows not only a firm grasp of the subject, but an admirable method of presentation—clear in style and logical in arrangement. The fifty-eight ballads of the collection give a fair idea of the scope and character of one of the most national phases of Spanish literature. While later literary and popular types are represented in the collection, the majority of the ballads, fifty in fact, are naturally "Romances Populares," which the